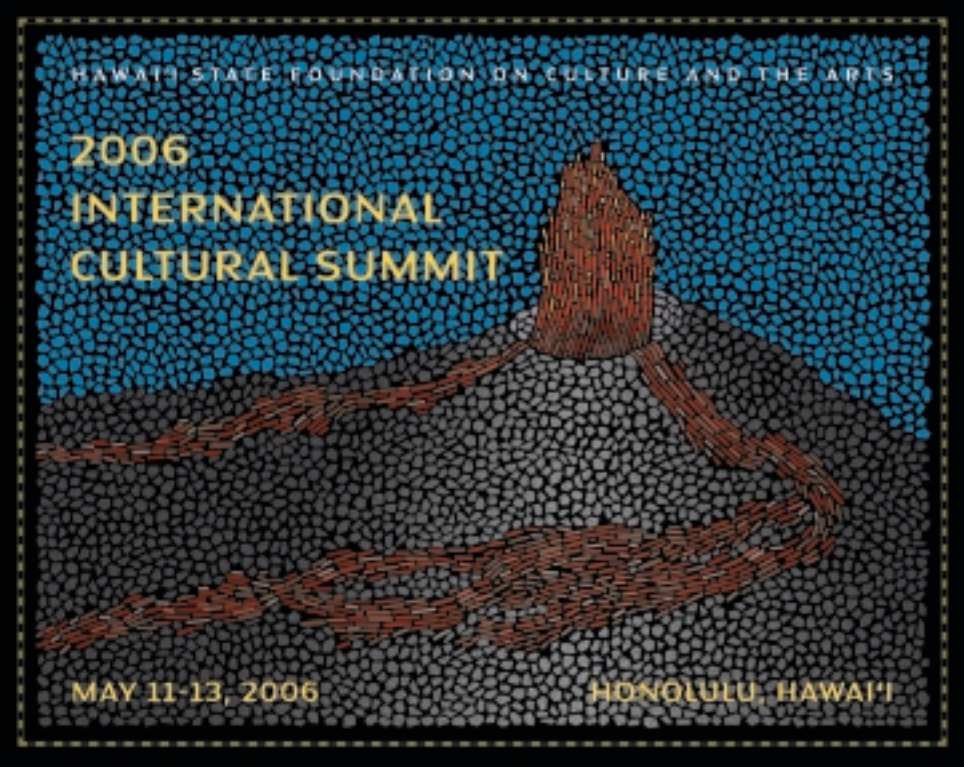




Hawai'i State Foundation on Culture and the Arts
Summer 2006 • Vol. 20, No. 2

International Cultural Summit Showcases Culture and the Arts



In the spirit of cultural understanding, respect, and a commitment toward building a future of universal harmony, approximately 350 people participated in the *2006 International Cultural Summit* held May 11-13, 2006 at the Hawai'i Convention Center in Honolulu.

The summit brought a festive closure to a two-year series of events celebrating the 40th anniversary of the Hawai'i State Foundation on Culture and the Arts, beginning with the visit of Dana Gioia, Chairman of the National Endowment for the Arts in January 2005. The HSFCA then embarked on an ambitious schedule of special events, new art exhibitions at the Hawai'i State Art Museum, and added programs to engage the community and enrich the experience of culture and the arts for residents and visitors.

Attendees were invited to explore contemporary issues involving culture and the arts in our global communities. Hawai'i's own mosaic of cultures and traditions served as a basis for several discussions. The summit celebrated the core belief that intercultural dialogue is one of the surest guarantees of universal prosperity and peace. It brought together a diverse group of participants from Hawai'i and around the world with a call to *E alu! E kuilima!* Together! Join hands!

"The *International Cultural Summit* gave participants an opportunity to explore the foundations of culture and navigate global cultural issues we all share. No matter the portal one enters the discussion, we can make a bigger difference



The summit featured a diverse group of speakers and panelists including, bottom row, left to right, Chairman Ambeth Ocampo, Philippines National Commission for Culture and the Arts; Mona Abadir, HSFC Chairperson; Governor Linda Lingle; and Wade Davis, Explorer-in-Residence, National Geographic Society. Pictured on top row, left to right are Marcia Wiener, Tourism Liaison, Office of the Governor; Claudine Brown, Director, Arts and Culture Program, Nathan Cummings Foundation; Gae Bergquist Trommald, HSFC Commissioner; Ramsay Taum, Special Assistant to the Dean, School of Travel Industry and Management, University of Hawai'i at Mānoa; Jimmy Borges, entertainer; and Chief Sonne Reyna of the Yaqui-Carrizo Nations of North America.

in our communities and world with a holistic, collaborative approach," said Mona Abadir, HSFC Chairperson.

"This was a wonderful occasion to gather together to raise awareness for the need to preserve diversity and celebrate our common understanding and linked future as human beings. We are grateful to our 27 partners, honorary committee, and everyone who attended the summit, the speakers, artists, panelists, and participants, who communicated about culture and the arts and the valuable role they play in enriching all of our lives."

The summit commenced with an oli (chant) from Kumu Hula Pualani Kanaka'ole Kanahale and Kumu Hula Manu Boyd, a former HSFC Commissioner. Local personality Jimmy Borges served as master of ceremonies for the three-day summit, and introduced musicians performing three styles of international drumming – taiko, African, and lafaosa. Following the opening performances, Mona Abadir and Ronald Yamakawa, HSFC Executive Director, welcomed the audience and gave opening remarks. Chairperson Abadir shared with the audience two messages from dignitaries who could not attend, but wished to share their aloha.

"Never before has the term global community been more applicable to society, any society, than it is today. Because of this, never before have understanding, appreciating, and preserving individual cultures been more important to Hawai'i. Hawai'i is a crossroads of cultural diversity and artistic expression. What better place to explore the issues of arts and culture in the 21st century," stated Dana Gioia, Chairman of the National Endowment for the Arts.

"With the multitude of people of different ethnic and cultural backgrounds who call Hawai'i home, we indeed have a very special treasure – the art of living and working together. It is based on simple respect and aloha for one another. The *2006 International Cultural Summit* will bring together the voices and expressions to showcase our rich diversity. Hawai'i is what the world is striving to be," noted Daniel Inouye, United States Senator, State of Hawai'i.

The summit was highlighted by five general sessions listed below, exemplifying the diversity of Hawai'i's and the world's cultural fabric. The opening keynote was a rousing cultural journey with Wade Davis, Explorer-in-Residence with the National Geographic Society. A native British Columbian educated at Harvard University,

continued on page 3

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The Summit provided an opportunity to convene, learn, "talk story" and produce long-term actions around topics that included:

CULTURAL PRESERVATION AND CULTURAL DIVERSITY

Addresses the need and value for cultural sustenance in the world through preservation and education efforts. Discusses the balance of preservation and diversity and how today's society defines them.

COMMUNITY BUILDING AND LEADERSHIP

Addresses the role of the arts in shaping communities, local to global. Examines creative leadership qualities that contribute to an individual's impact on society, human services and arts organizations partnerships, and professional development opportunities for arts administrators.

CREATIVE ECONOMIES AND CULTURAL TOURISM

Discusses the role of cultural tourism and the arts as an industry, and its contribution to economic stability and sustainable growth in Hawai'i, the U.S. and other countries.

PUBLIC ART AND INDIVIDUAL ARTISTS

Discusses the role of the arts in society and the development of the artist. Examines the value of culture, traditional and fine arts as an individual discipline and the role that governments and cultural institutions play in encouraging the proliferation of the arts in society.

CULTURE AND ARTS EDUCATION

Examines the relevance of arts-in-education in the community, academic curriculum and quality of life. Hands-on work for educators focusing on the arts as an essential road to life-long learning for the community and the individual.

Message from the Chairperson

ALOHA friends and colleagues,
I bid all of you a fond aloha as my term ends; and it is with deep appreciation of all that we have accomplished together. I am honored for the opportunity to have served five years with HSFCA, our communities and national partners dedicated to the preservation and enhancement of culture, history and humanities and perpetuation of the arts. I am grateful to both Governor Linda Lingle and Governor Benjamin Cayetano for the opportunity to serve Hawai‘i’s people as your Chairperson.

I believe passionately in HSFCA’s mission and that through our strategic plan and programs we make a difference in the lives of others. The respect we show our citizens by valuing tradition, heritage and creativity translates into positive actions.

In some small way, the culmination in the *International Cultural Summit* was a call to global justice and celebration, no matter where you live or what you call yourself. What we strive for through the arts, creative economies, community vitality and education are shared values which include: care of the land, respect of one another, service of others, and that basic needs are met for every human being.

The level of awareness towards the importance of culture seems to be at an all time high. I hope you will visit our website, www.hawaii.gov/sfca to read the messages from Mr. Koichiro Matsuura, Director-General of UNESCO and New Zealand Prime Minister Helen Clark that we received on the occasion of our summit. Both individuals articulate the global need to define new ways of living together and to respect humanity’s rich cultural diversity.

Some of the primary results of the first time summit were the small and large connections made by people who will affect other people creating a magnificent ripple effect. My heartfelt thank you to the honorary committee, partners, participants, panelists, speakers and our team of organizers! There are ways we can continue to parlay our interconnected work and local purpose for the *International Cultural Summit*:

- 1. Collaborative Partnerships:** We can continue to expand culture and arts leadership in the state. ICS brought together 27 organizations from public and private sector illustrating a great willingness and interest to support cultural endeavors and discussion in this first time effort. Collaboration produces greater and timelier results, with added value in shared resources.
 - 2. Support Native Hawaiian Initiatives:** We must perpetuate and honor the heritage of Hawai‘i. We have a responsibility to help preserve our indigenous people’s culture and tell the story of Hawai‘i to the world.
 - 3. International Links:** Cultivate cultural awareness and appreciation of diversity. ICS brought together Consulates representing many countries in Hawai‘i. Their contribution and tie to their countries via our global citizens is an important advantage to living in the “crossroads of the Pacific.” We can learn from other countries best practices, generate new ideas, engage in international work, share cultural, educational and business exchange programs, and enrich our quality of life experience.
 - 4. Grassroots Involvement:** Help make the arts, history and humanities accessible for all. Support your local museums, artists, Hawai‘i State Art Museum, cultural organizations, performing arts groups, dance troupes and historic organizations. HSFCA helped establish the grassroots nonprofit *Hawai‘i Capital Cultural District* to explore and obtain new sources of funding to fuel and advance our coalition of participants shared interests and goals. This organization is open to all. I invite and encourage you to become engaged in our long-term endeavor to become a designated *National Heritage Area*.
 - 5. Creative Economies Study:** Support Department of Business, Economic Development and Tourism’s *Creative Economies Study* to measure all of our creative industries in the State of Hawai‘i. Measuring this important sector will maximize opportunities for growth, forge partnerships and increase funding by private sector, public sector and foundations.
 - 6. Social Services and the Arts:** Continue to link arts organizations with human services and health organizations to produce holistic programs for the well being of the whole individual. Strengthen work with Department of Human Services and other national/international organizations on models used throughout the USA and world.
 - 7. Arts in Education:** Every student deserves to have their school teach music, dance, theater and art everyday. Children need their creativity to being stimulated to develop in all areas of learning and express themselves to their fullest potential. Support arts in the schools and Hawai‘i’s nonprofit’s arts and culture educational programs.
- Lastly**, it all takes care and willingness to build relationships. It is the mutual outreach across the islands and the creation of budding relationships and partnerships that I will never forget, but seek to nurture and maintain. I am always reminded where we have heart there is art and the spirit to seek our dreams.
- My warmest mahalo and aloha for the memories, open doors and friendships I will forever cherish. *E alu! E kuilima!, Together! Join Hands!*



Following the summit, Mona Abadir, HSFCA Chairperson, attended the National Endowment for the Arts 40 Year Anniversary Conference at American University in Washington, D.C., as an invited panelist representing the states’ arts and culture partnerships with the NEA. The celebration included finalists for the *Poetry Out Loud* National Recitation Contest. The third place winner was Hawai‘i’s Kellie Anae. Pictured left to right are poetry judge Caroline Kennedy; Mona Abadir; Kellie Anae; Dana Gioia, NEA Chairman; and John Wat, Theatre Teacher, Mid-Pacific Institute, School of the Arts.

Message from the Executive Director

MAHALO NUI LOA to the dozens of people, partners, and sponsors involved in planning, funding, and carrying out the *International Cultural Summit* at the Hawai‘i Convention Center on May 11-13, 2006. It was wonderful to see old friends and a joy to meet so many interesting and passionate culture and arts lovers over the course of the conference. We were blessed to be able to partner with innumerable dedicated and capable people, from the community leaders who attended the Washington Place planning session to the esteemed honorary committee members, acclaimed speakers and panelists, and especially our local arts and cultural practitioners, teachers, and experts.

We were honored to have several prominent guests from national and international organizations and consulates in attendance. John Ostrout, Director, State and Regional Partnerships, National Endowment for the Arts; Jonathan Katz, Chief Executive Officer, National Assembly of State Arts Agencies; Anthony Radich, Executive Director, and Kess Woodward, Past Board Chair, Western States Arts Federation; Barbara Schaffer Bacon, Animating Democracy, Co-Program Director, Americans for the Arts; Brenda Barrett, National Coordinator, Heritage Areas National Park Service; and Elaine Valdov, Director, United Nations’ Task Force on Women and Gender Equality, all generously shared their considerable wisdom and expertise as presenters, panelists, and resources.

We owe many, many thanks to Yvonne Yamashita, Lee-Ann Choy, Kayleen Polichetti, Teresa Abenoja, Ramsay Taum, Stephanie Johnson, Mike Nomura, and Raymond Poon for demonstrating time and again their professional expertise, persistence, attention to detail and indomitable spirit over the course of the project and especially during crunch time in the last two weeks of preparation and implementation. HSFCA staff members Estelle Enoki, Denise Miyahana, David de la Torre, and Ken Hamilton deserve our gratitude and praise for working tirelessly behind the scenes to ensure that every challenge would be met and every expectation exceeded. The agenda was diverse and balanced. I was amazed as speaker after speaker and panel after panel presented and discussed fascinating issues, ideas, and perspectives. Audience favorites included National Geographic Explorer-in-Residence Wade Davis, Governor Linda Lingle, Nathan Cummings Foundation Arts and Culture Program Director Claudine Browne, superartist Jun Kaneko, Yaqui-Carrizo Nations Chief Sonne Reyna, arts educator extraordinaire Eric Booth, and slack key guitar masters Ledward Ka’apana, Dennis Kamakahi, Ozzie Kotani, and Cyril Pahihui. The dedication program for the 2006 Student Art Exhibition, *Island Style*, in the Pa Kamali‘i Courtyard was another highlight as 96 students from grades K-6 were recognized and honored in front of their families and friends as winners in a statewide competition. Not coincidentally, the reception at the Hawai‘i State Art Museum on Thursday evening gave us an opportunity to share the *Art in Public Places* exhibition that chronicles the evolution of public art nationally and locally. Guests were welcomed by performers from the inimitable IONA Contemporary Dance Theatre and Mayor Mufi Hanneman and then entertained under the stars on the lanai by the group Jazzified.

A most special mahalo goes out to HSFCA Chairperson Mona Abadir for making the summit her personal top priority. Having worked with her on the *2002 Governor’s Statewide Conference*, I knew this one would also be timely, informative and relevant. The success of the *2006 International Cultural Summit* can be attributed in large measure to Mona’s ability to forge partnerships and collaborations to explore common concerns among public and private sector entities with diverse interests. Mona’s inspired leadership and sincere desire to make Hawai‘i and the world a better place through the arts and cultural programming were indispensable to the outcomes that our attendees enjoyed. We have devoted this special issue of *Art Reach* to cover the summit in detail and share the experience with you.



Hawaiian slack key artists who performed at the summit (except as noted), Cyril Pahinui; Ricardo Trimillios, moderator and ethnomusicologist, University of Hawai‘i; Mona Abadir, HSFCA Chairperson; Ronald and Evie Yamakawa, HSFCA Executive Director and wife; Ledward Ka’apana; Ozzie Kotani; and Dennis Kamakahi.

CULTURAL PRESERVATION AND CULTURAL DIVERSITY

International Cultural Summit Showcases Culture and the Arts (continued from page 1)



Davis mesmerized the audience with stories of his worldwide travels and experiences with tribal cultures in places as remote as the high Arctic, North Africa, the Amazon, and Tibet. In his roles as anthropologist, journalist, and photographer, Davis has chronicled his experiences in several books, including *Light at the Edge of the World*. At the summit, he shared his images of life in those cultures and conveyed his perseverance at understanding their beliefs, customs, and the integrity of their civilizations.

The first day also featured a keynote speech by Elaine Valdov, Director of the United Nations' Task Force on Women and Gender Equity, followed by a luncheon featuring Hawai'i Governor Linda Lingle and Claudine Brown, Director of the Arts and Culture Program at the Nathan Cummings Foundation. Each day featured a series of stimulating concurrent panel discussions and sparkling dialogue on our five key related dialog areas. There was also a formal dinner reception, made possible by our generous sponsors, at the Hawai'i State Art Museum.

Chief Sonne Reyna, a hereditary chief of the Yaqui-Carrizo Nations of North America, began the second day of the summit with his intricate and universal discussion of tribal customs, mythology, and philosophy. He shared ancestral songs with the audience and stressed the connectedness of people with the land. Chief Reyna conveyed his empathy for Native Hawaiian culture and their spiritual bond with the land. The chief was joined for a panel discussion addressing the interplay of culture and tourism. Panelists included Manu Boyd, Ramsay Taum, Rosa Say, Elizabeth Lindsay, and Peter Apo. Closing the second day was a discussion on *kibo'alu*, Hawaiian slack-key guitar, with master artists Ledward Ka'apana, Dennis Kamakahi, Ozzie Kotani, and Cyril Pahinui. The session was moderated by Dr. Ricardo Trimillos, Chairman of the University of Hawai'i's Ethnomusicology Department. In this rare musical moment uniting the four slack key masters, they ended the day *ala kanikapila*, interspersed with insights about their music, experiences, and the importance of perpetuating the tradition of *kibo'alu* masters who came before them.

The third day of the conference was dedicated to arts education. The morning's general session began with a spirited performance of hula by Halau Hula Ka Noeau and Kumu Hula Michal Pili Pang. As the Director of the Mayor's Office of Culture and the Arts in Honolulu, Pang also discussed his career in a panel session at the summit. Keynote presenter Eric Booth of the Julliard School in New York delivered a dynamic opening speech about the impact of the arts on learning. Booth stressed the vital role that arts teachers play in our society as they educate students about the arts. Booth previously visited O'ahu and Maui and participated in arts education workshops, lectures, and conferences. Citing this work with Hawai'i's arts educators, he reiterated his belief that our state is fortunate to have such a tremendous group of arts educators who are doing an outstanding job in teaching the arts. He reminded the audience of how a strong background in the arts increases students' performance in all of their academic studies.

The summit concluded with a gathering of approximately 300 elementary school students, teachers, parents, and summit participants at the Pa Kamali'i Courtyard and the HSFCA's annual juried student art exhibition. "It's fitting that the summit close with a celebration of the creativity of young people," Yamakawa observed amid the laughter of children and expressions of proud parents. "Art is a great teacher and points us toward the future."

Cultural Preservation and Cultural Diversity addresses the need and value for cultural sustenance in the world through preservation and education efforts. Discusses the balance of preservation and diversity and how today's society defines them.

Opening Ceremony at the Hawai'i Convention Center Represents Universal Language of Chant, Drumming, and Dance



Popular local entertainer Jimmy Borges was the master of ceremonies at the summit.

Those who attended the summit, did not have to wait long to know they were going to experience a truly enriching cultural experience which commenced during the opening ceremony on Thursday morning. Jimmy Borges, the popular singer and entertainer, served as master of ceremonies at the summit.

The opening ceremony represented the universal language of chant, drumming, and dance, which bind together the people of all cultures. Representing several continents, the ceremony began by featuring Native Hawaiian culture with an oli (chant) by Kumu Hula Pualani Kanaka'ole Kanahele and an oli by Kumu Hula Manu Boyd, a former HSFCA Commissioner.

Next was a series of rhythmical performances from three drumming groups. Kenny Endo of Taiko Center of the Pacific, mesmerized the audience with his powerful display on the taiko drums. African rhythms were featured in a percussive set by Joyful Celebration. The music of Tahiti was played by a trio of drummers in the group Lafaosa of Tahiti. The drumming was to call out and say yes, we are all different, but are we not the same as well. Do we not hear a drumbeat, which is the rhythm of our heartbeat?

The entertainment concluded with Korean dance performances by Halla Pai Huhm. The opening ceremony was a wonderful prelude to the summit as it reflected the bringing together of many cultures to share their heritage of artistic expression.



Kumu Hula Pualani Kanaka'ole Kanahele performed an oli during the opening ceremony.



Kumu Hula Manu Boyd also performed an oli at the beginning of the program.



The audience was entertained by performances of Korean dance by the dance group Halla Pai Huhm. Nearly 350 people attended the three-day summit held at the Hawai'i Convention Center.



Kenny Endo's dynamic taiko performance infused the summit's ceremonial opening with high energy and enthusiasm.



The music group Joyful Celebration played an energetic set of African songs during their performance at the summit.



Attendees were entertained with the music of Tahiti during a rousing drum performance by Lafaosa of Tahiti.

CULTURAL PRESERVATION AND CULTURAL DIVERSITY

Explorer Wade Davis Explains the Ethnosphere



Wade Davis

Certainly one of the highlights of the summit was the dynamic opening keynote speech by Wade Davis. As an Explorer-in-Residence at the National Geographic Society, Davis is a passionate advocate for ensuring the survival of humanity’s diverse cultural and biological legacy.

Davis is driven by a fascination with diversity. In his illuminating lecture, he described his study of native plants and traditional human cultures. His lifework has taken him to eight Latin American countries, the high Arctic, North Africa deserts, rain forests of Borneo and the Amazon, swamps of Venezuela’s Orinoco delta, the hidden world of Haiti, and mountains of Tibet.

He explained that just as there is a biological web of life, there is also a cultural and spiritual web of life known as the *ethnosphere*, which is the sum total of all the thoughts, beliefs, myths, and institutions brought into being by the human imagination. A powerful storyteller, Davis took the audience on a visual journey,

featuring many stunning images he photographed during his travels and adventures.

Canadian-born, Davis received his Ph.D. in ethnobiology from Harvard University. He has authored nine books, produced prize-winning TV programs and documentaries, and helped create an online site to raise awareness of threatened cultures around the world. His book, *Light at the Edge of the World*, is a collection of essays and photographs taken during 25 years of field work.

This program is presented
in association with



“A Barasana boy with a scarlet macaw, Rio Piraparana, Northwest Amazon of Columbia, 1977” from the book *Light at the Edge of the World* by author and photographer Wade Davis, an Explorer-in-Residence for the National Geographic Society. In his keynote speech and slide show on Thursday, Davis shared stories and lessons learned during his anthropological studies of the people of host cultures in his world travels.

Chief Sonne Reyna Discusses True Wealth of Human Culture



Chief Sonne Reyna

The keynote speech on Friday was delivered by Chief Sonne Reyna, also known as Whirlwind Eagle Wolf, a global advisor to tribal circles, educational institutions, corporations and inter-faith groups. A hereditary chief of the Yaqui-Carrizo Nations of North American and Sun Dance Society Peace Chief, he travels the world sharing ancestral songs and healing ceremonies with all peoples.

Chief Reyna began by thanking his ancient ancestors for their sacrifice that enables him to be here. He also thanked his cousins the Native Hawaiians for their sacrifice and the continual blessings upon all of us on these islands.

Chief Reyna said, “Among my people when we see our relatives, other human beings, we look first at their heart. It is the state of our heart that determines human personality. Those with enchanted hearts are *yoeme*, the name of our tribe the *Yaquis*.”

“And those with confused hearts are the *yori*, whom exist in every family. Let’s pause here and consider the *yoris* in our own immediate families. Among all humankind, the destiny of the *yoeme*, enchanted hearts, is to awaken the enchantment, magic, in the confused hearts of our relatives.”

Chief Reyna also explained in his message that his culture places women first in the natural order, followed by children, family, and men. He explained in detail the characteristics of each group, and in turn, performed four healing songs, one for each group.

He concluded his speech saying, “Every human culture is seeded with diverse elements of this sacred wisdom. Global tourism feeds and thrives on this gourmet cultural buffet. When we enter each enchanted garden of sacred culture with respect and humility we are rewarded with cultural wealth beyond measure. Life is a fleeting gift my relatives. Life is a fleeting gift. Let us rededicate our lives then to help awaken enchantment in the heart of our family members the *yoris* in the world. Because we belong to the living love called nature. Because we are the living love called nature in human form. With this inspiration, a call to courage to the non-natives of these islands to create a day of forgiveness and reconciliation with Native Hawaiians. Let us call for a great healing for all the peoples of these enchanted islands, and from here the mainland USA, and the entire world. I welcome collaborators for books, music, dance, and film projects dedicated to awakening enchantment, magic, and healing in the heart of humankind. Our time has arrived. Mahalo. Yahete, from my heart.”



Chief Sonne Reyna of the Yagui-Carrizo Nations gave the keynote speech on Friday. He discussed the importance of the traditions and values of Native American Indian cultures applicable to all people. At the conclusion of his speech, he asked the audience to join with him in spirit as he shared ancestral songs and healing ceremonies. Members of the audience joined hands as Chief Sonne Reyna performed ancestral songs and healing ceremonies.

Continuity and Innovation in Traditional Arts of Asia and the Pacific

The panel for *Continuity and Innovation in Traditional Arts of Asia and the Pacific* presented diverse art forms from India, Indonesia, Hawai’i, Burma, and the Pacific Islands through various media. They discussed the effective strategies developed by culture bearers to preserve their art forms and interpret them for changing audiences. They also spoke about issues of presentation, continuity, replication, innovations, and adaptation in a globalized marketplace. The panel included Kirsten Pauka of the University of Hawai’i at Manoa, Department of Theater and Dance; William Feltz, Arts Program Coordinator for the East-West Center at the University of Hawai’i; Wendy Hee, lauhala specialist; Michael Schuster, Curator of the East-West Center Gallery; Tin Myaing Thein of the Pacific Gateway Center; and Jacquelyn Lewis-Harris, Director, Center for Human Origin and Cultural Diversity, University of Missouri – St. Louis.



The panel for *Continuity and Innovation in Traditional Arts of Asia and the Pacific* pictured left to right are Kirsten Pauka, William Feltz, Wendy Hee, Michael Schuster, and Tin Myaing Thien. Not pictured Jacquelyn Lewis-Harris.

Hawai’i State Foundation on Culture and the Arts

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The Assurance of Starlight



Neil Hannahs

Panelists from *The Assurance of Starlight* panel discussed the importance of preserving the host culture from the views of Hawaiian cultural leaders. They described what constitutes the values of the culture and who will maintain them. The panel included Robin Danner, CEO, Council for Native Hawaiian Advancement; Pualani Kanaka’ole Kanahahele, Kumu Hula of Halau o Kekuhi and President of Edith Kanaka’ole Foundation; Brother Noland Conjugacion, performer and music teacher, Boys and Girls Club of Honolulu; Vicky Holt Takamine, Professor, Native Hawaiian Studies Program, University of Hawai’i at Mānoa; and moderator Neil Hannahs, Director, Land Assets Division Kamehameha Schools.



Pictured left to right are Robin Danner, Pualani Kanaka’ole Kanahahele, Brother Noland Conjugacion, Vicky Holt Takamine, and Neil Hannahs.



Robin Danner and Pualani Kanaka’ole Kanahahele established a warm rapport with their fellow panelists and their audience in discussing the values of Hawai’i’s host culture.



Brother Noland Conjugacion and Vicky Holt Takamine share a lighter moment during their panel discussion.

Aloha Spirit: Interplay of Myth & Fantasy

The panel for *Aloha Spirit: Interplay of Myth and Fantasy* discussed the importance of striking a balance between promoting the tourism industry and preserving the host culture. In their discussion, they described whether promoting a global leading industry and the interests of local cultural communities are possible or mutually exclusive. The panel included Manu Boyd, Kumu Hula of Hālau o ke ‘A’ali’i Kū Makani and Public Information Director, Office of Hawaiian Affairs; Peter Apo, Director of Culture and Education and founding member, Native Hawaiian Hospitality Association; Rosa Say, President of Say Leadership; Chief Sonne Reyna of the Yaqui-Carrizo Nations, North America; Elizabeth Lindsey, actress and cultural anthropologist; and Ramsay Taum, Special Assistant to the Dean on Host Culture and Community Outreach, School of Travel Industry Management at the University of Hawai’i.



The panel for *Aloha Spirit: Interplay of Myth and Fantasy* pictured left to right are Manu Boyd, Peter Apo, Rosa Say, Chief Sonne Reyna, Elizabeth Lindsey, and Ramsay Taum.

World Heritage: A Shared Legacy

A presentation on national and world heritage sites entitled *World Heritage: A Shared Legacy* featured Brenda Barrett, National Coordinator of Heritage Areas, National Park Service, Department of the Interior, and Peter Young, Chair, State of Hawai’i, Department of Land and Natural Resources (DLNR). Barrett discussed national heritage areas, the significance of designating sites and retaining support and interest at the community level. Young discussed the Northwest Hawaiian Islands refuge as a world heritage site.

Young and the Office of the Governor were instrumental in the recent success when the site became the world’s largest marine protected area. President George W. Bush designated the area as a marine national monument on June 15, 2006. The legislation will also preserve access for Native Hawaiian cultural activities.

The Bush administration worked with Governor Linda Lingle, state officials, and Native Hawaiian leaders to ensure that the monument will protect the cultural and historical heritage of these islands, which are dotted with archaeological treasures and traditional sites of worship. This monument will protect the cultural ties that Native Hawaiians have to these lands and waters, and officials will consult with native Hawaiian leaders to give this monument a native Hawaiian name.



Brenda Barrett and Peter Young

Heritage Areas, Corridors, and Strategies

Brenda Barrett, National Coordinator of Heritage Areas, National Park Service, Department of the Interior, and Lorraine Lunow-Luke, Coordinator, Hawai’i Capital Cultural District, gave a presentation entitled *Heritage Areas, Corridors, and Strategies*. They discussed new collaborative strategies for enhancing culture and communities that are under development across the country.

They shared information on how state and federal programs are combining with grassroots effort and energy to develop heritage areas, heritage corridors, and other innovative alliances. At the local level, they gave an update on the Hawai’i Capital Cultural District, which is in the process of applying to be a designated National Heritage Area and is currently preparing the study to present to Congress in 2007. For information on National Heritage Areas, visit www.cr.nps.gov/heritageareas. For information on the Hawai’i Capital Cultural District, visit www.hawaiicapitalculture.org.



Lorraine Lunow-Luke



COMMUNITY BUILDING AND LEADERSHIP

State Officials Discuss Creative Leadership and Cultural Tourism



State officials met to discuss culture and the arts and the important role that government plays in nurturing creative leadership and cultural tourism. Pictured left to right are Mona Abadir, HSFCA Chairperson; the Honorable James Burns representing his father, former Governor John A. Burns; Governor Linda Lingle; former Governor John D. Waihee; and Ronald Yamakawa, HSFCA Executive Director.



Governor Linda Lingle gave a speech emphasizing the importance of culture and the arts and stated, "beyond simply making people feel good, the arts provide a creativity in thinking beyond what has already been created."



Marcia Wienert, Tourism Liaison, Office of the Governor, speaks out about the importance of cultural tourism to our community and discussed how cultural tourism boosts the local economy.

Claudine Brown Discusses Livable Cities and Creativity as a Value

Claudine Brown knows the museum business from the ground up. In 1990, she was tapped to direct the Smithsonian Institution’s initiative to create a National African American Museum. Along the way she assessed needs and developed policy and program plans for the Smithsonian Institution’s 13 national arts and humanities museums. She is currently Director of the Arts and Culture Program at the Nathan Cummings Foundation in New York.

Brown began her 30-year museum career at the Brooklyn Museum in New York City. She has served on many nonprofit boards: the American Association of Museums, National Park Service Fund, Association of Black Foundation Executives, and as President of the Board of Grantmakers in the Arts. She holds a bachelor’s degree from Pratt Institute, a master’s degree in Museum Education from Bank Street College, and a law degree from Brooklyn Law School.

In her speech at the summit, Brown focused on livable cities and creativity as a value. Brown said that people have a strong desire to be in livable cities. She stated that every city is distinctly unique. We recognize cities because of their geography and terrain, distinctive architecture, iconographic monuments, their foodways, and the distinctive music and visual creations of that city.

Brown says that people help define and shape our impressions of cities. We recall many things about livable cities – the cadence of people’s voices, their patterns of speech, their sense of hospitality or the lack of the same, their attire and how it relates to the environment, and their cultural practices.

Many cities have attempted to take advantage of their rich cultural resources by fostering the growth and development of designated cultural sectors. In a report prepared by Americans for the Arts called *Cultural District: The Arts as a Strategy for Revitalizing Cities*, they describe four types of cultural districts.

Cultural Compounds have existed since the 1930s. They usually include a major museum, a performing arts center, a theater, schools, libraries or zoos.

Cultural Districts focus on a major art institution. These districts are anchored by a large museum or performing arts space and are surrounded by smaller entities, such as smaller arts organizations, restaurants, bookstores, or galleries. Cultural Districts are arts and entertainment focused. These focus on popular entertainment venues for the young. They tend to be located near central business districts or

tourists sites; and they include small theaters, private art galleries, night clubs, and cinemas.

Downtown Focused Cultural Districts encompass or revitalize downtown areas. They include beautifully landscaped pocket parks and gardens, public art, and a few cultural institutions.

Cultural Production Focused Districts are involved with arts production or art education. They may include studios for visual artists, dancers or musicians; studios for media production, darkrooms, and photolabs; and classroom spaces, private galleries, or small theaters.

Great cities value creativity. That value is evidenced by sustained support for the arts and innovation on the part of the government, local businesses, universities, public and private schools, and individual patrons.

Brown also discussed creativity as a value and she read a quote from John Kriedler who wrote, “Innovation is supported by a critical mass of financiers, entrepreneurs, creatives who may be scientists or artists, universities that support this work, and flexible corporations.”

Brown concluded her speech by asking the audience to consider what a creative community should look like and to take a look at our state. She said Hawai’i is the home of many cultural attractions including museums, historic sites, art galleries, performing arts and theater programs, film festivals, public celebrations, traditional cultural practices, and contemporary innovations. We should appreciate that Hawai’i is unique in character and rich in culture; and its people are diverse. The state of Hawai’i should nurture the global cities of the future by committing to and investing in a great natural resource, its creative community.



Claudine Brown

Community Building and Leadership addresses the role of the arts in shaping communities, local to global. Examines creative leadership qualities that contribute to an individual’s impact on society, human services and arts organizations partnerships, and professional development opportunities for arts administrators.

Ho’akoakoa – Community Arts Administrators

The *Ho’akoakoa – Community Arts Administrators* peer sessions were held for administrators to discuss community arts program issues, problem-solving, partnership building, and leadership strategies. The program featured presenters Jonathan Katz, Chief Executive Officer, National Assembly of State Arts Agencies, and John Ostrout, Director, State and Regional Programs, National Endowment for the Arts. The facilitators were Michael Naylor, HSFCA Community Arts Coordinator and Barbara Schaffer Bacon, Animating Democracy Project Co-Director, Americans for the Arts.



Jonathan Katz, Chief Executive Officer, National Assembly of State Arts Agencies, gives a speech about the importance of arts advocacy.



Arts aficionados came from near and far to participate in the summit. Pictured left to right are Sol Kaho’ohalahala, Executive Director, Kaho’olawe Island Reserve Commission, Sandra Albano, HSFCA Commissioner; Maui Mayor Alan Arakawa; Mona Abadir, HSFCA Chairperson; Claudine Brown, Director, Arts and Culture Program, Nathan Cummings Foundation; and Karen Fischer, Chief Executive Officer, Maui Arts & Cultural Center.

Message from Senator Daniel K. Inouye

Aloha. I regret that I am unable to join you personally for the 2006 *International Cultural Summit*. The Senate is presently in session, and my legislative duties require my presence in Washington, D.C.

First of all, Happy 40th Birthday to the Hawai'i State Foundation on Culture and the Arts. As I recall, its initial vision was a very simple one – to support and celebrate Hawai'i's artists through a purchase of their works and an opportunity for public display. After 40 years, its impact is quite profound, as many works, acquired decades ago are now both rare and valuable.

With the multitude of people of different ethnic and cultural backgrounds who call Hawai'i home, we indeed have a very special treasure – the art of living and working together. It is based on a simple respect and aloha for one another. For this very reason, Hawai'i is an ideal setting to convene an international summit to discuss matters of culture, education, and art – the intersection of the three, and then involving business, tourism, and government.

I would most respectfully challenge you to give serious through to crafting workable recommendations that are able to weave together elements of the whimsical and practical, the subjective and the objective, the beauty of art with the beast of business.

I say this because the preservation of our respective culture and cultural practices is vital, as is ensuring that our artists and artisans can continue to create and carry forth the rich cultural works of their ancestors. So, how do we sustain these efforts over time, while the next generation is schooled and guided. Once lost, it is very difficult to ever truly recover or re-create. How do we balance preservation against profit, support versus subsidy, and so on.

These topics are very timely. I have no doubt that your discussions will be lively, heartfelt, and even a bit provocative. I look forward to learning of your recommendations. Good luck, aloha, and Godspeed.



Senator Daniel K. Inouye was unable to attend the summit, but the opening ceremonies featured a pre-recorded video message from the senator expressing his thoughts and feelings about the importance of culture and the arts.

Photo courtesy of Senator Daniel K. Inouye

As Good As It Gets



Twain Newhart

Panelists for the *As Good as It Gets* presentation pictured left to right (except as noted) are Karen Fischer, John Ostrout, Jonathan Katz, Elizabeth Lindsey, Mona Abadir, Wade Davis, and Ronald Yamakawa. Lindsey, Abadir, and Yamakawa were not in the panel. Not pictured, Anthony Radich.

The *As Good as It Gets* panel discussed decision-making, using one's inner resources, risk-taking that impacts the local to global community as part of exercising the creative capacity in leadership. In this session the panelists discussed the processes through which qualities of leadership are encouraged, developed, and sustained. The panelists were Karen Fischer, Chief Executive Officer, Maui Arts & Cultural Center; moderator John Ostrout, Director, State and Regional Programs, National Endowment for the Arts; Wade Davis, anthropologist and Explorer-in-Residence, National Geographic Society; and Anthony Radich, Executive Director, Western States Arts Federation.

Creating a World Culture of Peace

Elaine Valdov, Director, United Nations' Task Force on Women and Gender Equality, gave a keynote speech entitled *Creating a World Culture of Peace*. She said we have each received profound gifts of music, dance, poetry, and art, which connect every human being and fill the human spirit of all.

In our troubled world, the arts reflect the human condition and offer hope with a picture of beauty. The arts increase self expression skills, improve problem solving abilities, brighten the spirit of the depressed, bring people together in an unthreatening environment, provide a way for people to share, promote understanding, build self esteem, increase positive behaviors, and develop creative outlets to pain.

Valdov said that artists show we can create beauty and a better world, so the artists must continue to sing the songs, write the poems, paint the pictures, and dance the dances. The artists must take their role in the healing of our nation and world.



Twain Newhart

Elaine Valdov, Director, United Nations' Task Force on Women and Gender Equality, and Joanne Tachibana, President, United Nations Association – USA Hawai'i Division.

On Common Ground



Twain Newhart

The panelists for the *On Common Ground* presentation, pictured left to right, were Chuck Freedman, Jackie Burniske, Claudine Brown, and Sarah Richards. The moderator was Keoni Fujitani (at right).

The panelists for the *On Common Ground* presentation discussed community building through culture and the arts. They dialogued on how to fuel creativity and confidence in fundraising as well as strategies for community programming. The panelists were Chuck Freedman, former HSFCA Commissioner and Public Relations Director, Hawaiian Electric Company (retired); Jackie Burniske, Communications Director, Pacific Resources for Education and Learning; Claudine Brown, Director, Arts and Culture Program, Nathan Cummings Foundation; Sarah Richards, Executive Director, Hawai'i Theatre Center; and moderator Keoni Fujitani, Culture and Arts Officer, Hawai'i Community Foundation.

E alu! E kuilima! Together! Join Hands!



Ken Hamilton

Panelists in the *E alu E kuilima! Together! Join Hands!* presentation pictured left to right are John Quinn, Patricia Lee, Shigeo Iwatani, and Ambeth Ocampo.

Panelists in the *E alu E kuilima! Together! Join Hands!* presentation discussed the role of governments in building international diplomacy and internal national harmony. The panelists were Consul General John Quinn, Consulate of Australia; Honorary Consul General Patricia Lee, Consulate of France; Consul General Shigeo Iwatani, Consulate of Japan; and Chairman Ambeth Ocampo, Philippines National Commission for Culture and the Arts, who made a special trip from the Philippines to join the summit participants. The moderator was Christina Kemmer, Vice President, Communications Pacific.

CREATIVE ECONOMIES AND CULTURAL TOURISM

Hawai'i Capital Cultural District Tours

Lorraine Lonow-Luke, Coordinator, Hawai'i Capital Cultural District, gave a guided tour of the area. Guests experienced firsthand the history of Hawai'i from the monarchy to the missionaries as they strolled through the Capital District, the historic and present day seat of Hawai'i's government. The tour included a visit to the 'Iolani Palace, Hawai'i Theatre Center, Mission Houses Museum, Kawaiaha'o Church, Washington Place, and the surrounding area.

'Iolani Palace was the official residence of King David Kalakaua and Queen Lili'uokalani, the last monarchs of Hawai'i. Hawai'i Theatre Center is known as "The Pride of the Pacific" and is the winner of the 2005 Outstanding Historic Theatre Award. The building has been magnificently restored to its 1922 grandeur. Mission Houses Museum offers a lesson in 19th century life and work of missionaries in Hawai'i's history. Kawaiaha'o Church was built in 1842. Washington Place is the former home of Hawai'i's beloved Queen Lili'uokalani. This Congregational Church is the site of many Hawai'i monarch baptisms, weddings, crownings, and burials.



'Iolani Palace



Hawai'i Theatre Center



Mission Houses Museum



Kawaiaha'o Church



Washington Place

Creative Economies and Cultural Tourism discusses the role of cultural tourism and the arts as an industry, and its contribution to economic stability and sustainable growth in Hawai'i, the US and other countries.

Of Light, Sound and Celluloid

The *Of Light, Sound, and Celluloid* panel discussed the importance of media and technology to advance culture and the arts. They spoke about how communication educates the public and influences global opinion, and the important role of business to advance cultural goals and values through employees, customer service, programs, and community activities. The panelists were Donne Dawson, Film Commissioner, Hawai'i State Film Office; Meleanna Meyer of Very Special Arts; Senator Carol Fukunaga; Peter Shaindlin, CEO, Halekulani Corporation; and moderator Dana Forsberg, Visitor Services Coordinator, Hawai'i State Art Museum.



Panelists for the *Of Light, Sound, and Celluloid* panel, pictured left to right, are Dana Forsberg, Senator Carol Fukunaga, Meleanna Meyer, Donne Dawson, and Peter Shaindlin.



A group of art lovers gathered for a guided public art tour at the Hawai'i Convention Center on Friday at the summit.

Pathways to Thoroughfares: Creativity and the Economy

The *Pathways to Thoroughfares: Creativity and the Economy* panel discussed the actual and potential impact of creative economies in local, domestic, and global terms. The panel also discussed envisioning and developing the arts as a creative economic industry. The panelists were David Plettner, Principal of the Cultural and Planning Group; Tarcisius Kabutaulaka, Research Fellow, Pacific Islands Development Program of the East-West Center at the University of Hawai'i at Mānoa; and Michael North, President of Greenstar Corporation. The moderator was Scott Kroeker, Joint Commercial Commission Project Officer, Pacific Islands Development Program of the East-West Center at the University of Hawai'i at Mānoa.



David Plettner



Tarcisius Kabutaulaka



Michael North



Scott Kroeker

PUBLIC ART AND INDIVIDUAL ARTISTS



A dancer from the IONA Contemporary Dance Theatre entertains a large group of guests from the summit during the welcome reception on Thursday evening at the Hawai'i State Art Museum.



Guests from the summit enjoyed socializing on the second floor lanai of the Hawai'i State Art Museum.



Kathi Thomason, Deputy Comptroller, was escorted up the stairs by an IONA Dancer.

Public Art and Individual Artists discusses the role of the arts in society and the development of the artist. Examines the value of culture, traditional and fine arts as an individual discipline and the role that governments and cultural institutions play in encouraging the proliferation of the arts in society.



Former Governor Benjamin J. Cayetano; Wade Davis, Explorer-in-Residence, National Geographic Society; Mona Abadir, HSFCA Chairperson; and former First Lady Vicky Cayetano.

Welcome Reception at the Hawai'i State Art Museum

Attendees of the summit gathered for an open reception held on Thursday evening at the Hawai'i State Art Museum in the *Hawai'i Capital Cultural District*. It was a fun and relaxing way to visit with each other and share their experiences of the opening day's activities.

Mona Abadir, HSFCA Chairperson welcomed guests, on behalf of the HSFCA Commissioners, staff, and Friends of the Hawai'i State Art Museum. Mayor Mufi Hanneman gave welcoming remarks on behalf of the City and County of Honolulu.

Guests were able to experience the museum's permanent art exhibition entitled *Enriched by Diversity – The Art of Hawai'i*. The exhibition reflects Hawai'i's rich ethnic and cultural traditions. The evening reception featured tantalizing aromas and flavors of these many cultures.

Guests also enjoyed the special temporary exhibition, *Art in Public Places*, which chronicles the history and process of commissioning public art. This exhibition features a film about the HSFCA Art in Public Places Program that was produced by Searider Productions comprised of students at Wai'anae High School.

A SPECIAL THANKS TO OUR SPONSORS who made the evening possible

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Mayor Mufi Hannemann gave welcoming remarks to the guests on behalf of the City and County of Honolulu. He spoke about the City's plans to help in efforts to revitalize the downtown and Chinatown areas of the Hawai'i Capital Cultural District.



Claudine Brown, Director, Arts and Culture Program, Nathan Cummings Foundation and Jacquelyn Lewis-Harris, Director, Center for Human Origin and Cultural Diversity, University of Missouri – St. Louis, enjoy the entertainment.



Douglas Riske, Executive Director, Manitoba Arts Council; Jonathan Katz, Chief Executive Officer, National Assembly of State Arts Agencies; and John Ostrout, Director, State and Regional Programs, National Endowment for the Arts.

PUBLIC ART AND INDIVIDUAL ARTISTS

Jun Kaneko Discusses Public Art

Jun Kaneko is the epitome of the artist as a work in progress. A native of Nagoya, Japan, Kaneko arrived in Los Angeles in 1963, drawn to the abstract expressionism and creative energy of the times. Quickly he moved from painting to ceramics. Scale (larger than life) and dimension captured his imagination.

Today his magnificent ceramic sculptures – enormous, colorful works each weighing several tons – are internationally in demand. They are included in more than 45 museum collections worldwide. His public art commissions include those at the Honolulu Academy of Arts, Waikiki Aquarium, and the State Art Collection. The artworks for the Waikiki Aquarium were commissioned by the HSFCFA Art in Public Places Program.

Kaneko’s latest venture adds movement to the creative soup. He designed the stage set and costumes for Opera Omaha’s *Madama Butterfly*, which premiered this year and will come to Hawai’i Opera Theatre for its 2007 production. Kaneko lives in Omaha but makes regular trips to a studio on Kaua’i. Kaneko is also involved in establishing a nonprofit organization dedicated to creativity.



Vivian Aiona, wife of Lt. Governor James “Duke” Aiona, Jr., artist Jun Kaneko, and Monia Abadir, HSFCFA Chairperson.

Art for the Ages

The *Art for the Ages* panel featured moderator Jonathan Johnson and panelists Sean K.L. Browne, Carol Bennett, Shige Yamada, and Jun Kaneko. The presentation was given in two parts. Kaneko discussed his creative process and showed a slide presentation focusing on the set and costume designs that he created for *Madama Butterfly*. The presentation featured a panel discussion of the artist’s role as creator and visionary. The panel discussed the importance of public art to the community, the career of the artist, and the shaping of public understanding and opinion.



Panelists for the *Art for the Ages* panel were moderator Jonathan Johnson, Sean K.L. Browne, Carol Bennett, and Shige Yamada.

Slack Key Guitar Masters

Four of Hawai’i’s finest slack key guitar masters, Cyril Pahinui, Ledward Ka’apana, Ozzie Kotani, and Dennis Kamakahi, gathered to talk about their art form and play music together for a rare and exclusive performance at the summit. These musicians were honored earlier this year as Grammy Award winners in the Hawaiian Music category.

Ricardo Trimillios, ethnomusicologist, University of Hawai’i, was moderator for the event, which began with the *Kiho’alu: Talk* presentation. The musicians discussed the evolving legacy of their music, the traditions that they share, and the points of departure into individual style and philosophy.

Immediately following was the *Kiho’alu: Play* session, where they performed “*Kanikapila* in the old Hawaiian style.” They played songs individually and as a quartet, and discussed their thoughts and feelings about their music. The appreciative audience gave a well deserved standing ovation at the conclusion of the concert.

Ledward Ka’apana’s mastery of stringed instruments and his rich baritone and falsetto voice make him one of Hawai’i’s most beloved and prolific recording artists. His music became a voice for the revival of Hawaiian culture in the 1970s. Throughout his long career, he has sustained and enriched the musical traditions of his family and the island of Hawai’i.

Dennis Kamakahi is a prolific Hawaiian songwriter, gifted with a beautiful voice and unique slack key style. He has written more than 300 compositions and is skilled in the use of *kaona*, the concept of hidden meanings in Hawaiian language. Long associated with Eddie Kamae and the Sons of Hawai’i, he also records solo as well as slack key and ukulele duets.

Ozzie Kotani represents the non-Hawaiian musicians immersed in Hawaiian tradition. With respect and love, he steeped himself in slack key style, developing a personalized four-finger picking method and introducing unusual chord progressions. As an instructor, he developed teaching materials for University of Hawai’i’s slack key music program in the 1980s and initiated the first slack key course for University credit.

Cyril Pahinui continues the celebrated Pahinui family tradition of influential and award-winning slack key guitar. In the top echelon of players today, Pahinui has taken his unique brand of slack key and heartfelt vocals to Japan, Europe, and the mainland. He continues to celebrate the legendary virtuosity of his father Gabby as well as his own unique and spontaneous playing style.



It was a rare and exclusive musical treat as four of Hawai’i’s finest slack key guitar masters gathered to talk about their art form and play music together. Pictured left to right are Cyril Pahinui, Ledward Ka’apana, Ozzie Kotani, and Dennis Kamakahi.



Ledward Ka’apana



Dennis Kamakahi



Ozzie Kotani



Cyril Pahinui



The *In Search of the Great Teacher* panel featured, left to right, Wei Fang, Lori Phillips, Susana Brown, Betty Lou Williams, and Katerina Teaiwa.

In Search of the Great Teacher

The *In Search of the Great Teacher* panel had a discussion of best practices in national and international educational systems for the teaching of art and culture, including immersion programs for native peoples. The panel featured Wei Fang, Co-founder of Envision Hawai'i and former Curator of Education for the Contemporary Museum; Lori Phillips, Executive Director, Pacific Resources for Education and Learning; Susana Brown, Arts Education Coordinator, Maui Arts & Cultural Center; moderator Betty Lou Williams, Associate Professor of Art Education, University of Hawai'i at Mānoa; and Katerina Teaiwa, Assistant Professor, Center for Pacific Island Studies, University of Hawai'i at Mānoa.

Hip Hop N Watchugot

The *Hip Hop N Watchugot* panel discussed preventative strategies to reach families and at-risk youth through arts programming partnerships, both within and outside of the classroom. The panel was moderated by Cheryl Kauhane, Chief Executive Officer of YWCA O'ahu. The panelists were Lillian Koller, Executive Director of the Department of Human Services, State of Hawai'i; Elaine Valdov, Director of the United Nations' Task Force on Women and Gender Equality; Tim Slaughter, Director of Community Programs of the Outreach College at the University of Hawai'i at Mānoa; Eric Chock, Editor of Bamboo Ridge Press; and Duane Preble, Emeritus Professor of Art at the University of Hawai'i at Mānoa.



The *Hip Hop N Watchugot* panel pictured left to right are Lillian Koller, Elaine Valdov, Tim Slaughter, Eric Chock, Duane Preble, and moderator Cheryl Kauhane.

Eric Booth of the Julliard School gave Saturday's keynote speech entitled *The Art of Engaged Learning: Creativity, Connections, Partnerships*.

The Art of Engaged Learning: Creativity, Connections, Partnerships

All of Saturday was devoted to arts education and it featured a keynote speech by Eric Booth of the Julliard School in New York. In his speech entitled *The Art of Engaged Learning: Creativity, Connections, Partnerships*, Booth focused on the unique and catalytic piece the arts provide to activate learning. The key ideas of his talk addressed ways to use the *ARTS FIRST Toolkit* as a resource. He challenged and inspired the educators to advance their practice with kids and to understand more deeply why the arts are so powerful.



Attendees picked up educational materials, brochures, publications, and CDs from the Pacific Resources for Education and Learning display booth.

Culture and Arts Education examines the relevance of arts-in-education in the community, academic curriculum and quality of life. Hands-on work for educators focusing on the arts as an essential road to life-long learning for the community and the individual.

Power Tools: Introduction to the Revised ARTS FIRST Toolkit



Daniel A. Kelin II of the Honolulu Theatre for Youth conducts a presentation entitled *Power Tools: Introduction to the Revised ARTS FIRST Toolkit*.



Deborah Brzoska

The presentation *Power Tools: Introduction to the Revised ARTS FIRST Toolkit* was presented by Deborah Brzoska, Consultant in Arts Education for the Kennedy Center and Daniel A. Kelin II, Director of Drama Education for the Honolulu Theatre for Youth. The presentation discussed how to use the power tools of the *ARTS FIRST Toolkit* and offered ideas on how to use the arts strategies to help students find patterns, represent their thinking, and build classroom community. Participants experienced a mini arts integrated lesson in drama and learned how to meet the benchmarks in the *Hawai'i Content and Performance Standards III*.

CULTURE AND ARTS EDUCATION

Pa Kamali'i Children's Courtyard – Student Art Dedication



Students with their families and friends looked at the Student Art Exhibition on display in the Children's Courtyard at the Hawai'i Convention Center.



Proud parents and relatives anticipate a photo opportunity as Ronald Yamakawa, HSFCA Executive Director, presents each student artist to the audience.



Clayton Fujie, Deputy Superintendent, Department of Education, and Mona Abadir, HSFCA Chairperson, presented this young student with a certificate of merit.

HSFCA Grants Online

The HSFCA is establishing an online application process for its Biennium Grants Program, which will be in effect for the next application period, FB2007-2009. Information is being distributed to organizations receiving FY2007 grants and will be posted on our website, www.hawaii.gov/sfca. IMPORTANT: The application will be available exclusively online – no printed or compact disk application available.



The Castle High School Performing Arts Group performed a skit from the musical *Lil' Abner* at the Student Art dedication ceremony.



Funding for the Hawai'i State Foundation on Culture and the Arts and its programs is provided by the State of Hawai'i and the National Endowment for the Arts.

*Hawai'i State Foundation on Culture and the Arts
No. 1 Capitol District Building
250 South Hotel Street, 2nd Floor
Honolulu, Hawai'i 96813*

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Join the Friends of the Hawai'i State Art Museum and be happy in knowing that you are helping to maintain a FREE, public institution dedicated to the art and people of Hawai'i. You can join by phone by calling (808) 586-0305, or you can download an application form at the HSFCA website, www.hawaii.gov/sfca in the Hawai'i State Art Museum section.

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